



CALIFORNIA ARTS COUNCIL

2003-2004-2005
PERFORMING ARTS
TOURING & PRESENTING
PROGRAM

APPLICATION FOR
SOLO ARTISTS/ENSEMBLES/COMPANIES

For Inclusion in the *2003-2004* and *2004-2005*
Touring Artists Directories

Current Roster Artists Intent to Reapply Deadline:
July 6, 2001 (postmarked)
[see inside back cover]

Application Deadline:
August 17, 2001 (postmarked)



California Arts Council

Gray Davis
Governor of California

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Office Hours

8 a.m. - 5 p.m.
Monday through Friday

Purpose: The California Arts Council (CAC), a state agency, was established in January 1976 to encourage artistic awareness, participation, and expression; to help independent local groups develop their own arts programs; to promote employment of artists and those skilled in crafts in the public and private sector; to provide for exhibition of artworks in public buildings throughout California; and to enlist the aid of all state agencies in the task of ensuring the fullest expression of our artistic potential.

The Agency: The Director is the Chief Executive Officer and reports directly to the Governor. The Director and Deputy Director for Partnerships are appointed by, and serve at the pleasure of the Governor. The Director and Deputy Director manage a professional staff headquartered in Sacramento.

The Council: The appointed Council of the CAC consists of 11 members who serve four-year staggered terms. The Governor appoints nine members; the Legislature appoints two. Council members serve without salary, elect their own chair, and meet throughout the state to encourage public attendance. This body has final approval of CAC grants.

Mission: The mission of the CAC is to make available and accessible quality art reflecting all of California's diverse cultures; to support the state's broad economic, educational, and social goals through the arts; to provide leadership for all levels of the arts community; and to present effective programs that add a further dimension to our cities, our schools, our jobs, and our creative spirit.

Funding: The CAC is a state agency, funded primarily from the state's annual budget process, supplemented with funds from the National Endowment for the Arts. Its grants are usually matched by foundations, individuals, earned income, government agencies, or other organizations.

Information Access: Due to the Public Records and Open Meeting Acts, applications and their attachments are not confidential and may be requested by the media and/or public. Observers may attend but may not comment on, participate in, or in any way interfere with panel meetings. Contact the CAC for meeting dates and locations.

Grants Panels: Applications are evaluated by panels of experts, recognized in their respective fields, who rank applications according to program criteria. The CAC staff provides information but not recommendations to the panel. The Council reviews panel recommendations before making final funding decisions.

Appeal Process: Appeals to CAC funding decisions must be submitted on an official Appeal Form, available from the CAC, and postmarked within 45 days of the decision. Appeals are heard only on the following grounds:

1. Assessment based on a misstatement of factual information as contained in the application such that it negatively influenced the panel's assessment of the applicant's request for funding; and/or
2. Incorrect processing of the required application materials such that it negatively influenced the panel's assessment of the applicant's request for funding.

Note: *Dissatisfaction with award denial or with award amount is not grounds for appeal.*

Requirements: The CAC is mandated both by federal and state regulations to fund only organizations that have proof of nonprofit status under sec. 501(c)(3) of the Internal Revenue Code, or under sec. 23701d of the California Revenue and Taxation Code, or entities that are a unit of government; and that comply with the Civil Rights Act of 1964, as amended; sec. 504 of the Rehabilitation Act of 1973, as amended; the Age Discrimination Act of 1975; the Drug-Free Workplace Act of 1988; California Government Code secs. 11135-11139.5 (barring discrimination); the Fair Labor Standards Act, as defined by the Secretary of Labor in part 505 of title 29 of the Code of Federal Regulations; the Americans With Disabilities Act of 1990 ("ADA"); the Fair Employment and Housing Act; and the Personal Responsibility and Work Opportunity Reconciliation Act of 1996.

Ownership, Copyrights, Royalties, Credit: The CAC does not claim ownership, copyrights, royalties, or other claims to artwork produced as a result of a CAC grant. However, the CAC reserves the right to reproduce and use such materials for official, noncommercial purposes. In addition, the CAC requires documentation of grant activity and appropriate credit for CAC partial support.

PERFORMING ARTS TOURING AND PRESENTING PROGRAM

What's *New* and *Improved* in This Year's Application

No Intent to Apply Form: The Performing Arts Touring and Presenting Program will not require an Intent to Apply Form. New applicants are encouraged to carefully examine the Eligibility Requirements (page ii) and the Review Criteria (page iii) before completing and submitting the full application by the postmark deadline of August 17, 2001.

Except for Reapplying Current Roster Artists (but it's quick and easy): Rather than the old-style page-long intent-to-apply form, please complete the cut-out postcard on the inside back cover and send to the CAC by July 6, 2001.

Fewer Copies: Rather than 9 copies of the application as requested in previous years, the applicant need now send only 7 copies. All photocopies are acceptable; no actual original application form is required (except for the Company Participation Agreement and Signature pages, page 11 and 12).

Photographs for the Directory: Photographs required for publication in the *Directory* may now be black and white OR color. As previously, do not send slides.

Budget Change Notes: Budget change notes are now required only for those line items that change by more than 20% per year (rather than 10%).

Company Participation Agreement: The Company Participation Agreement is now included in the application package (rather than sent upon notification of inclusion) and must be signed by all applicants and their booking managers. It will be retained in the event that the applicant is included on the roster.

Applicants Using Electronic Files: For applicants who have previously applied using a self-created electronic version of this application, please carefully check through your copy as you edit and complete this form. The form does change, and fields/questions are added and deleted.

PERFORMING ARTS TOURING AND PRESENTING PROGRAM

Application Guidelines

2003-2004 and 2004-2005 Touring Artists Directories

The Performing Arts Touring and Presenting Program of the California Arts Council (CAC) helps bring high-quality performances to audiences throughout the state. Through publicity, financial subsidies, and technical assistance, and through publication of an annual *Touring Artists Directory*, this program helps professional performing artists and companies to increase their incomes and audiences. In large and small communities, the Performing Arts Touring and Presenting Program encourages professional programming and presentations that might not otherwise take place.

Artists submitting this application are applying for inclusion in the *2003-2004* and *2004-2005 Touring Artists Directories*. Once an artist or ensemble is included, eligible non-profit and governmental Californian presenters may request fee support from the California Arts Council when presenting these artists. Fee support is a partial reimbursement of artist's fees to the presenter.

Eligibility Requirements

- Individual artists, unincorporated ensembles, and nonprofit incorporated ensembles may apply.
- Applicants must show a minimum of two years of touring at the time of the application.

In addition:

Individual artists applying:

- Must be residents of California.

Unincorporated ensembles applying:

- Must have their principal place of business in California.

Nonprofit incorporated ensembles applying:

- Must have their principal place of business in California.
- Must have approval of the organization's board of directors or other governing body to apply for this program.

All applicants:

- Must comply with the Civil Rights Act of 1964, sec. 504 of the Rehabilitation Act of 1973, as amended; the Age Discrimination Act of 1975, the Drug-Free Workplace Act of 1990; California Government Code secs. 11135-11139.5; the Fair Labor Standards act, as defined by the Secretary of labor in part 505 of title 29 of the Code of Federal Regulations; the Fair Employment and Housing Act; the Americans with Disabilities Act ("ADA").

PROGRAM DEFINITIONS

Artist/Artists: Performing artists, either individuals, ensembles, or companies in dance, theater, music, or interdisciplinary arts. Artists included in the *Touring Artists Directory* are referred to as "roster artists."

Presenter: An organization that contracts with the artist to present the artist's work to the public. The presenter provides the space and local technical support, advertises, promotes the event to the community, and pays the artist a fee.

Engagement: A set of services within one fiscal year including at least one public performance, provided by an artist for a presenter. It may include additional performances and residency activities such as in-school performances, workshops, master classes, and lecture-demonstrations. The CAC will not support any engagement that does not include at least one public performance.

Run-out: A run-out is a single engagement including a public performance at least 50 miles from the artist's home base by straight line measure. The artist performs the service(s)

and returns home without continuing on to another engagement.

Touring: Artist's engagements contracted by a presenter that take place outside the artist's home community. For the purposes of CAC support, the performance must take place at least 50 miles from the artist's home base by straight line measure. "Touring" for the purpose of this application process includes run-outs.

Self-Production: Any performance where the artist/ensemble not only develops, produces, and performs the artistic presentation, but also contracts for the performance space and all technical assistance, and advertises and promotes the event to the community.

Shared Performance: An engagement with a presenter at which an artist/company is not the sole performer for the full-length event, e.g., three dance companies each performing one piece during the evening.

METHODS OF SUPPORT

The Performing Arts Touring and Presenting Program supports artists who are accepted onto the roster through this application process in the following ways:

1. *Touring Artists Directory Listing*

The CAC publishes an annual directory to promote bookings of California artists. The *Touring Artists Directory*, which is distributed to potential presenters throughout California and the nation, contains photographs, narrative descriptions of programs offered for touring, touring fees, and booking information for each selected artist/company. Recommended artists/companies are included in the *Touring Artists Directory* for two seasons and then must reapply to continue.

2. **Fee Support Through Presenter Reimbursement**

Artists selected for the 2003-2004 and 2004-2005 *Touring Artists Directories* are eligible for CAC fee support. Fee support takes the form of reimbursement to the presenter for a portion of the artist's fee for qualified engagements taking place in California. To request fee support, eligible presenters submit their negotiated contracts with roster artists along with other supporting documentation to the Arts Council. Funding of eligible engagements is not automatic, but awarded on a comparative prioritized basis. Funding is allocated to reflect CAC priorities. See current *Touring Artists Directory* for detailed information.

3. **Technical Assistance**

To strengthen touring markets, and to assist in promoting artists on the program roster, the Performing Arts Touring and Presenting Program provides technical assistance in the form of consultations, conferences, publications, and workshops for artists, presenters, and booking managers. Technical assistance opportunities are available to both roster and nonroster performing artists. See page 13 for information about CAC publications and other CAC programs.

4. **Rural and Inner City Presenting Pilot Program (RICP)**

Successful artists applying to the Touring and Presenting Program are automatically eligible to participate in this pilot program. As of this writing, the funding aspect of this program is suspended. RICP is being evaluated and when a procedure is put into place to continue with funding, successful applicants and current roster artists and/or their booking managers will be notified.

REVIEW CRITERIA AND PROCESS

Artists' applications are ranked, based on the following:

- Artistic achievement and quality;
- Demonstrated ability to tour;
- Quality and feasibility of marketing plan; relevance of marketing plan to nonprofit or governmental presenters potentially using the program;
- Administrative and financial resources to fulfill touring obligations and pay performers adequately; and
- Past adherence to CAC Performing Arts Touring and Presenting Program guidelines, if applicable.

Applications are rated by a peer review panel of professional practicing artists, arts administrators, and presenters. Panel recommendations are sent to the Arts Council, which approves them at a public meeting in January or early February. Panels take place in October and November.

Applicants will be notified of Council decisions by mail in early February.

Both new applicants and reapplying roster artists will be reviewed against the same criteria. Reapplying roster artists are not guaranteed continued participation, nor is there a quota of genres or maximum total number of artists represented in the *Touring Artists Directory*.

Incomplete applications will be reviewed by the panel "as is" per the postmark deadline mailing. **Applicants will not be notified if their applications are incomplete. Incompletion seriously jeopardizes favorable decisions.**



Applications submitted without supporting artistic evidence (audio/video tapes, CDs) will not be considered for review by the panel.

PROGRAM CYCLE - PERFORMING ARTS TOURING AND PRESENTING PROGRAM

Performing artists and companies who successfully apply in the summer of 2001 are included in the *Touring Artists Directory* for both the 2003-2004 and 2004-2005 seasons. Seasons start July 1 and end June 30. The Program requires this lead time in order to convene the panel which evaluates artists, obtain Council approval of panel recommendations, publish and distribute the *Directory*, accept requests for fee support and obtain Council approval for funding fee support requests. (See below.) You may call the CAC receptionist at 916/322-6555 to request the latest edition of the *Touring Artists Directory*.

July 6, 2001	For <u>Continuing Roster Artists only</u> : Intent to Apply Postcard Deadline (postmark)[See inside back cover.]
August 17, 2001	Application Deadline (postmark)
February 2002	Notification of CAC decision on artists selected
August 2002	<i>2003-2004 Touring Artists Directory</i> published
January 2003	Presenters begin submitting requests for fee support for the 2003-2004 season
July 1, 2003	2003-2004 season begins

ARTIST APPLICATION AND PARTICIPATION CYCLE FOR 2001 APPLICANTS (Note: fiscal year is July 1 to June 30)

2001-2002	2002-2003	2003-2004	2004-2005
August 2001: New artists apply to be on the roster for 2003-2004 & 2004-2005. February 2002: Artists notified of Council decisions.	August 2002: <i>2003-2004 Touring Artists Directory</i> published and dis- tributed; 2003-2004 fee sup- port requested by mid-July.	 Engagements take place	
		August 2003: <i>2004-2005 Touring Art- ists Directory</i> published and distributed; 2004- 2005 fee support re- quested by mid- July.	 Engagements take place
		August 2003: Artists reapply to be on the roster for 2005-2006 and 2006-2007.	

STAFF ASSISTANCE

CAC staff members are available by phone on a very limited basis to offer guidance and clarification as you prepare your application. After carefully reading the instructions and reviewing the application form, formulate your questions and call the staff person. Be sure to contact staff far enough ahead of the deadline to ensure that you can be accommodated.

For assistance, contact:

Patricia Milich, Program Manager
(916) 322-6385
E-mail: pmilich@caartscouncil.com

Instructions for Page 1

1. Discipline Category: Check the appropriate discipline. This selection will help determine which panel reviews your application—dance, music or theater.

Interdisciplinary arts applicants must check one of the other discipline categories as well. There is no separate panel for interdisciplinary arts. However, there will be individuals placed on the discipline-based panels who are qualified to evaluate interdisciplinary work.

2. Popular Name: Indicate the name by which your performances are advertised to the public.
3. Legal Name: If different from popular name. Social Security number or federal employer identification number: A number is required of all applicants. For solo artists or unincorporated ensembles, use a social security number. For non-profit companies, use a federal employer identification number. Applications submitted without this information will not be processed.
4. Application Contact Person: Person to whom correspondence and questions may be directed regarding this application. This will be the only person to receive correspondence from the CAC regarding this application during and after the application process. Be sure you choose a contact person who will be responsible for disseminating any information sent by the CAC to the appropriate persons in your organization.
10. Artistic Director: Name the person who has overall artistic responsibilities. In case of solo artists, name the artist. If no one person is responsible for the group's artistic direction, write "ensemble."
15. Booking Manager or Agent: Name the person responsible for promoting, booking, and contracting your tours in California. If booked by an outside agency, include the contact person at the agency responsible for the applicant's account.
20. District of Artist, Ensemble, or Company Location: Give the district numbers of your: a) Congressional district, U.S. House of Representatives; b) State Senate district; and c) State Assembly district of your business address. **(If you do not know the district numbers, call your library or county clerk's office.)**
21. Discipline Identification: Check the line that best describes your type or style of presentation. This information is required to enable the CAC to report to the National Endowment for the Arts according to the National Standards for the Arts Information Exchange. It does not affect which panel reviews your application, nor is it used in the evaluation process.

Instructions for Page 7

30. Nonprofit incorporated companies should complete lines 1 through 10, **all applicants** should complete the remaining lines. **DO NOT INCLUDE IN-KIND CONTRIBUTIONS.**

I. A. Contributed Income (nonprofits, or as applies)

Line 1. Federal Government: Cash support from grants or appropriations by federal agencies, including the National Endowment for the Arts (NEA). Use a note to indicate which NEA program is the source of a grant.

Line 2. State Government: Cash support from the California Arts Council or other state agencies or by multi-state consortia, such as Western States Arts Federation. (Do not include CAC Touring Program Support. This funding goes directly to presenters.)

Line 3. Grant Amount Requested: Not applicable for this application.

Line 4. Local/Municipal Government: Cash support from grants or appropriations by city, county, instate regional and other government agencies.

Line 5. Individual Contributions: Cash support from private individuals; e.g., donations from patrons, boards of directors, members, subscribers, etc.

Line 6. Business/Corporate Contributions: Cash support from businesses, corporations, and corporate foundations.

Line 7. Foundations: Cash support from private or community foundations. (Note: List corporate foundation support on line 6.)

Line 8. Memberships: Cash support (usually dues) from constituents or patrons who receive membership privileges.

Line 9. Fundraising: Include gross proceeds from benefits, sales, or other special events. (List gross expenses on line 25.) Include contributions from guilds and auxiliaries.

I. B. Earned Income (all applicants)

Line 11. Admissions: Revenue from admissions, tickets, subscriptions from self-produced performances.

Line 12. Touring: Revenue from touring engagements which include public performances.

Line 12a. Other Contracted Services not included in Lines 11 or 12. Include here presented performances within 50 miles of artist/company's home base and engagements where activities do not include a public performance; e.g., engagements with school districts, engagements with a college to only teach a master class, etc.

Line 13. Tuition/Workshops: Revenue from fees through sale of services (usually to individuals), such as classes, workshops, training. Soloists' income from long-term teaching may be included here (e.g., university teaching).

Line 14. Product Sales/Concessions: Earned revenue from other sources, such as program sales, advertising space in programs, recordings, gift shop or concession income, royalties, etc.

Line 15. Investment Income: Dividends, interest, capital gains and proceeds, and earnings from endowments.

Line 16. Commissions: Fees earned for the creation of artistic work.

Line 16b. Other: Among other sources, list loans, if any.

II. Expenses (all applicants, as applies)

A. Personnel Expenses: Salaries, wages and benefits for employees; payment to consultants.

Line 18. Artistic Personnel: Fees received by artistic personnel. Full-time: soloist applicant or core company members collectively. Other Artistic: contracted artistic personnel. May include conductors, dance masters, composers, choreographers, actors, dancers, designers, musicians, teachers, traditional folk artists, puppeteers, etc.

Line 19. Administrative Personnel: May include program or managing directors, business managers, press agents, clerical, maintenance, security staff, ushers, box office personnel, etc.

Line 20. Technical and Production Personnel: May include technical directors, wardrobe assistants, lighting and sound crew, stage managers, stagehands, video and film technicians.

B. Operating Expenses

Line 21. Facility Expenses/Space Rental: Rental of office, rehearsal facilities, theater, hall, gallery, etc., overhead for basic utilities, and non-structural renovations and improvements. Capital expenditures are not allowed.

Line 22. Marketing: Publicity, and promotion, not including payments to personnel listed above (II. A.). Include: costs of newspaper, radio, and television advertising; printing and mailing of brochures, flyers, or posters; food, drink, and space rental when directly connected to promotion, publicity, or advertising.

Line 23. Production/Exhibition: Direct and indirect costs of artistic production, including: electricity, storage, photo supplies, publication purchases, sets and props, equipment rental, insurance fees, trucking, shipping, and hauling expenses not entered under Travel.

Line 24. Travel: All personnel travel, including fares, hotels, and other lodging expenses, food, taxis, gratuities, per diem payments, toll charges, mileage, allowances.

Line 25. Other Operating Expenses: Be sure to attach a schedule if amount of this line exceeds 20% of total expenses. Include loan payments, interest charges, miscellaneous administrative expenses not covered above; insurance; structural improvements.

III. Surplus Income (Deficit):

Enclose deficit figures within parentheses.

Instructions for Page 8

32. Proposed Touring Fees: If the ensemble tours different sized groups, provide fees for all ensembles that tour. A single performance is a run-out of 50 miles or more from your home base that does not include an overnight stay. For the one-week residency, state the type and number of activities covered. Residencies must include a minimum of one public performance, and in addition, may include activities such as narrated demonstrations, workshops, classes, etc.

Transfer the fee range (from a single performance to a one week residency) to the Directory Form, page 10, #35 H.

Important: The fees you list will become your fee range in the *Touring Artists Directory* for the first eligible year, if you are selected. The Arts Council will not support any engagement that pays less than the stated minimum fee. Neither will the CAC provide fee support of more than \$7,500 or 50% of the stated maximum fee for any one engagement.

32. Proposed Touring Fees: If the ensemble tours different sized groups, provide fees for all ensembles that tour. A single performance is a run-out of 50 miles or more from your home base that does not include an overnight stay. For the one-week residency, state the type and number of activities covered. Residencies must include a minimum of one public performance, and in addition, may include activities such as narrated demonstrations, workshops, classes, etc.

Instructions for Page 9

34. Payment to Artists:

- A. Is the artist or any member of the ensemble or company, a member of a performing arts union?
- B. Indicate the contractual relationship that the individual artists maintain with the ensemble or company. (Solo artists need not respond to parts B and C.)

NOTE: All applicants are advised that they must comply with Fair Labor Standards, and pay professional performers, artists, and related and supporting personnel at least at the minimum compensation level for persons employed in similar activities for all California Arts Council-sponsored touring engagements.

33. Residency Fee Computation: Estimate the percentage of fee and dollar amount assigned to each of the categories listed. Not all of the categories listed are mandatory budget items. However, you must demonstrate how your fee is established.

NOTE: All applicants are advised that payment of a professional level wage is required for all California Arts Council-sponsored touring engagements.

Instructions for Page 10

35. H. Directory Form Fee Range: These figures must match those shown in Q. 32, page 8. It is in your interest to quote the widest fee range.

Note: The figures you provide here will set certain limits on CAC funding for your engagements.

Setting the Minimum Fee: List your lowest reasonable fee for a single performance run-out, that does not include an overnight stay, or one leg of a tour, whichever may be less. This should reflect the smallest size ensemble that you propose to tour under this Program in an engagement consisting of one public performance just past 50 miles from your home base.

Engagements contracted with roster artists for a fee less than the published minimum are ineligible for support.

Setting the Maximum Fee: Use your highest reasonable fee for the most services you can provide for a one-week residency, including travel to a distant venue in the state of California and per diem expenses for the largest size ensemble you propose to tour under this program as your maximum fee.

For any one engagement for roster artists, the CAC will provide fee support of no more than 50% of the published maximum fee or \$7,500 (whichever is the lesser) regardless of the length of the engagement or number of services.

Example: If the published maximum fee is \$10,000, the CAC will not provide more than \$5,000 (50% of the \$10,000 maximum).

Example: If the maximum published fee is \$20,000, the maximum fee support the CAC will provide is \$7,500.

Fees have no further restrictions and are totally negotiable between the artist/artist management and the presenter.

Artists are not obligated to offer the fees shown in the *Touring Artist Directory* to presenters of non-CAC supported engagements.

J. Using up to 10 words only, briefly define your technical requirements while on tour, e.g., "marley floor" or "4 chairs and 4 music stands."

Application Package Instructions

Applicants must complete all items on the application form and provide all attachments and supplementary materials. This application form and all requested attachments should be typed (in a size no smaller than 10 point type).

Submit seven copies total of the application form and attachments, as shown on page ix (items C through H). Keep all written materials in 8 1/2" x 11" format printed on one side only; do not put them in a folder or bind in any way (except promotional packets). Oversized materials and bound applications are difficult to process and store, and may not be presented to the panel. Submit your seven total copies, and supplemental materials in the sequence indicated on page ix.

Your application package must include the following items:

- A. Signed Company Participation Agreement (p. 11).
- B. Signature Page (p. 12).

Submit A and B on top of the remainder listed below.

- C. Application Form (p. 1 - 4, 6 - 10).
- D. Artistic Director's biography or resume limited to two pages, include dates. Even if this is included elsewhere in the supplementary materials, include it here as "D."
- E. Artists' biographies (Ensembles & Companies); limit of two pages, total. If your company is very large, only include principals. Even if this is included elsewhere in the supplementary materials, include it here as "E."
- F. If available, three different complete recent reviews from English language publications, with publication name and date, copied on 8 1/2" x 11" paper suitable for duplication. The reviews should be from 1999 or later. Do not send letters of recommendation. Even if this is included elsewhere in the supplementary materials, include it here as "F."
- G. A copy of your technical rider, if you use one. Even if this is included elsewhere in the supplementary materials, include it here as "G."
- H. Audio and/or videotape log. Duplicate the information provided with the audio cassette or videotape as requested in "K."

Required Supplementary Materials:

- I. Three sets of your best and most complete promotional material as would be sent to potential presenters.
- J. Two representative, and **different**, 5" x 7" or 8" x 10" publicity photos (for use in publishing the directory). These must be

original photos or reprints created from negatives. Do not send scanned photos or slides. We prefer one with horizontal orientation, and one with vertical orientation. You may send black and white or color photos. Label the back side of these photos. **Even if these are included elsewhere in the supplementary materials, include them here as "J."**

K. All Disciplines:

Two copies of your tapes or CDs and promotional packets will be sent to lead reader panelists to review prior to the panel meeting; the third copy will remain at the CAC until after the panel meeting.

Music applicants must submit **three** identical high-quality audio tapes or CDs that represent the work you propose to tour. Do not exceed 20 minutes. We suggest you provide a 5-10 minute segment, with a variety of works you will tour, followed by a 10-15 minute segment of one piece. Selections must be clearly marked. With each cassette include the following information: Applicant's name; title of works; dates of performance; artists per selection (if applicable); and length of each selection. Tapes can be either high bias or metal in quality. Noise reduction systems Dolby B or Dolby C are available. Indicate which you are using or none. Recordings should be of a **public performance within the last two years** that accurately reflects what the applicant proposes to tour. Applicants should consider the quality of recording along with the quality of performance in preparing and submitting tapes. Opera companies and other music applicants with an integral visual element (for instance, dancers) must send video tapes with good audio quality as well. Do not send records. CDs that are not of a public performance may be sent as supplemental materials only. **NOTE: To request support for more than one ensemble configuration, submit audio or video tapes representative of these different ensembles.**

Dance, theater, interdisciplinary and opera applicants must submit **three** identical copies of a high-quality video tape that represents the work you propose to tour. Do not exceed 20 minutes. We suggest you provide a 5 to 10-minute segment, with a variety of works you will tour, followed by a 10 to 15-minute segment of one piece. Selections must be clearly marked. With each tape, include a written description of the selections, information about casts, where and when recorded. Enclose this description in video cassette box. Recording should be of a **public performance within the last two years**. Copies must be in VHS format. **NOTE: To request support for more than one ensemble configuration, submit video tapes representative of these different ensembles.**

- L. **Optional:** To have tapes returned, be sure to include return package with adequate postage. No tapes will be returned without adequate postage and packaging provided by the applicant. Promotional packets will not be returned.

HOW TO PACKAGE YOUR APPLICATION FOR SUBMISSION

Send seven copies of the application form and attachments. Use clips or rubber bands to keep each set separate and intact. Enclose separately the sets of promotional materials, publicity photographs, and audio/visual materials. Pages must be single-sided, 8 1/2" x 11"; oversized materials and newspaper clippings must be photocopied or laid out to fit this format. Applications must be postmarked or hand-delivered by the deadline. Make a copy for yourself. CAC staff will not be able to make a copy of your application for you after it is received.

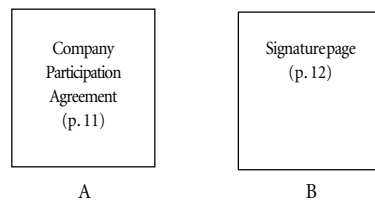
Illustrated below is the order in which application, attachments, and supplementary materials must be assembled. Reproductions must be clear. **To have audio/video tapes returned, you must enclose a self-addressed mailing package with adequate postage.** Promotional packets are not returned.

Step 1. Checklist of Materials

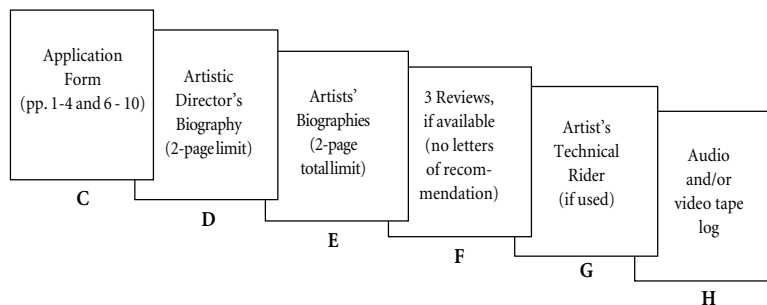
- | | |
|---|--|
| <ul style="list-style-type: none"> <input type="checkbox"/> A. Company Participation Agreement (p.11) <input type="checkbox"/> B. Signature Page (p. 12) <input type="checkbox"/> C. Application Form (pages 1-4 and 6 - 10) <input type="checkbox"/> D. Artistic Director's biography (two-page limit; list dates.) <input type="checkbox"/> E. Artists' biographies (ensembles and companies; two-page total limit) <input type="checkbox"/> F. Reviews | <ul style="list-style-type: none"> <input type="checkbox"/> G. Artist's Technical Rider (if used) <input type="checkbox"/> H. Audio and/or video tape log <input type="checkbox"/> I. Three promotional packets <input type="checkbox"/> J. Two different 8" x 10" or 5" x 7" promotional photographs <input type="checkbox"/> K. <i>For music applicants:</i> three identical audio cassettes or CDs
<i>Other applicants:</i> three identical video cassettes in VHS format <input type="checkbox"/> L. Optional: Self-addressed mailing package with adequate postage to have audio/video tapes returned |
|---|--|

Step 2. Assemble Materials for Mailing

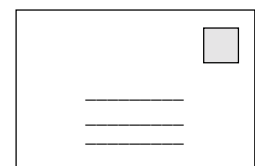
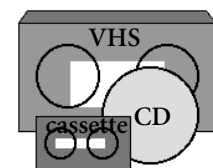
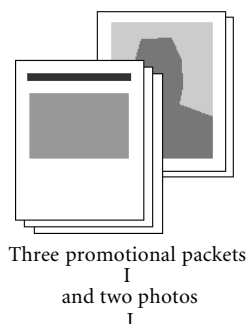
One of each with original signature:



Collate C through H, then make seven total copies:



And required supplementary materials:



2003-2004-2005 PERFORMING ARTS TOURING AND PRESENTING PROGRAM Application Form

Deadline: August 17, 2001

1. **Discipline Category**, check one:

- ☐ A. Dance ☐ C. Theater
☐ B. Music ☐ D. Interdisciplinary (check another category as well)

2. **Popular Name** _____

3. Legal Name _____ Social Security # or Federal Employer ID# _____

4. Applicant Contact Person (first name) _____ (last name) _____

5. Address _____

6. City _____ 7. State _____ 8. ZIP Code _____ 9. Telephone _____

10. **Name of Artistic Director** (first name) _____ (last name) _____

11. Address of Artistic Director _____

12. City _____ County _____ 13. ZIP Code _____ 14. Telephone _____

15. **Name of Booking Agent** (first name) _____ (last name) _____

Booking Agent's Company (if applicable) _____

16. Address of Booking Agent _____

17. City _____ State _____ Country (if not U.S.) _____

18. ZIP Code _____ 19. Telephone _____

20. District of Artist, Ensemble, or Company Home Base (**must be completed**)

A. U.S. Congressional District Number _____ B. State Senate District Number _____ C. State Assembly District Number _____

21. Discipline Identification--check one (This information is mandatory so the California Arts Council can report to other agencies according to the National Standards Arts Information Exchange. The Discipline Category checked in # 1, above, will determine which panel reviews your application.)

- ☐ 01 Dance—do not include mime; see 04 Theater
☐ A. Ballet
☐ B. Ethnic/Jazz—include folk-inspired, see 12 Folk Arts
☐ C. Modern
☐ 02 Music
☐ A. Band—do not include jazz or popular
☐ B. Chamber—include only music for one musician to a part
☐ C. Choral
☐ D. New—include experimental, electronic
☐ E. Ethnic: include folk-inspired; see 12 Folk Arts
☐ F. Jazz
☐ G. Popular—include rock
☐ H. Solo/recital
☐ I. Orchestral—include symphonic & chamber orchestra
 Music applicants should check the applicable instrumentation
☐ String Ensemble ☐ Piano
☐ Woodwind Ensemble ☐ Guitar
☐ Brass Ensemble
☐ Other—specify _____

- ☐ 03 Opera/Musical Theater
☐ A. Opera
☐ B. Musical Theater
☐ 04 Theater
☐ A. Theater-general—include classical, contemporary, experimental
☐ B. Mime
☐ C. Puppet
☐ D. Theater for young audiences
☐ 05 Interdisciplinary—pertaining to art forms/art works that integrate more than one arts discipline to form a single work (e.g., collaboration between/among the performing and/or visual arts). Include performance art.
☐ 12 Folk Arts—pertaining to performance traditions and customs informally learned and transmitted in contexts characteristic of ethnic, religious, linguistic, occupational, and/or regional groups. Do not include folk-inspired dance or music, i.e., interpretations of ethnic/folk dance or music by artists outside the particular ethnic/folk tradition.
☐ 14 Multi-disciplinary—pertaining to two or more of the arts disciplines above (do not include interdisciplinary activities or events).

Applicant Name _____

22. History of California Arts Council Support

- A. Indicate the seasons for which you were selected previously for the CAC Touring Roster by checking the appropriate box. (This application is for the 2003-2004 and 2004-2005 seasons.)

☐ 2002-2003 ☐ 2001-2002 ☐ 2000-2001 ☐ 1999-2000 ☐ 1998-99

- B. Indicate other CAC programs (do not include Performing Arts Touring and Presenting Program) which gave you grants for 2000-2001 or 1999-2000. Note only program and fiscal year of award. Do not indicate grant amount.

23. Number of years performing _____

24. Number of years performing in California _____

25. Number of years touring (*see definition, page ii*) _____

26. History: Give a brief history of your work and accomplishments as a performing artist, ensemble, or company including your ability to tour. Ensembles and companies should briefly describe the composite background of the artists and indicate how long the core group has been working together.

You may continue your answer by adding one additional page; number the page 2B and type the applicant name at the top.

27. Sample (Proposed) Touring Repertory/Program: List below two sample programs representing a full-evening performance from your touring repertoire. You may include works for the 2003-2004 season if **known at this time**. Include, as applicable, title; author, composer or choreographer; number of performers; (instrumentation, if applicable); length of work; date work was created or will be completed; and when the work entered or will enter your repertoire.

For ensembles who propose both full and chamber versions of programs on tour, indicate the different numbers of performers in the full and small group ensembles. (Note that you will need to provide audio and/or video samples of both the large, small, and /or solo versions for which you are applying for roster inclusion.)

Applicant Name _____

28. Marketing Plan

- A. Indicate who is responsible for booking your engagements in California, describing that individual's relationship to the artist company applicant (i.e. staff member, outside booking agent, self) and briefly describe the booking manager's background which demonstrates the ability to perform these duties.
- B. Outline how you target your market in California and present your plan for marketing yourself to presenters eligible to use this Program for the 2003-2004 season. List communities or geographic regions and types of presenters you hope to reach. You may include how you have taken into account your specific art form and/or past marketing plans. Indicate your process of securing bookings and any plans for development of promotional materials. Include a brief timetable of activities you will use to secure bookings from the beginning of your efforts through fully servicing the contract through the engagement. DO NOT ATTACH ADDITIONAL PAGES.

29. Performance History: Copy the format and headings shown at the bottom of this page and list paid performances for the years shown using the following guidelines. The year starts on July 1 and ends on June 30. Use only one side of the page. If you use computer printouts, label headings clearly. Number the pages in the bottom center of the page beginning with page 6A. Also be sure to write the applicant name in the upper right hand corner of all pages.

- **Touring Engagements in California.** (Nos. 1, 4, 7 below.)

Include only engagements with a public performance for which you received a fee. Include single performances (run-outs). DO NOT INCLUDE:

- any performances within a 50-mile radius of your home base;
- engagements that are exclusively in-school (K-12) performances;
- self-produced or co-produced engagements; or
- performances shared with other performers.

- **Touring Engagements Outside California.** (Nos. 2, 5, 8 below.)

Include only engagements with a public performance for which you received a fee. This section may include international performances. DO NOT INCLUDE:

- engagements that are exclusively in-school (K-12) performances;
- self-produced or co-produced engagements; or
- performances shared with other performers.

- **Other Performances.** (Nos. 3, 6, 9 below.)

Include and indicate "self-produced," "shared performance," "in-school (K-12) performances," etc., inside or outside California. You may submit a partial list. This section may include home seasons.

Applicants who have not toured in the last two years should explain circumstances and note any touring that occurred before the years for which information is requested.

(Applicant Name)

Touring / Performance History

1. 2001-2002 Touring Engagements in California
2. 2001-2002 Touring Engagements Outside California
3. 2001-2002 Other Engagements

4. 2000-2001 Touring Engagements in California
5. 2000-2001 Touring Engagements Outside California
6. 2000-2001 Other Engagements

7. 1999-2000 Touring Engagements in California
8. 1999-2000 Touring Engagements Outside California
9. 1999-2000 Other Engagements

(FORMAT FOR ANSWER TO Q. 29, PAGE 5)

(For the 2001-2002 season, you may list engagements that have been negotiated, but are not contracted.)

1. **2001-2002 Touring Engagements in California:**

Date of Performance

Name of Presenting Organization/Location

January 12, 2002

San Francisco Early Music Society, Berkeley

October 28, 2001

San Diego Early Music Society, La Jolla

2. **2001-2002 Touring Engagements Outside California:**

Date of Performance

Name of Presenting Organization/Location

April 11-12, 2002

University of Idaho, Moscow, ID

October 20, 2001

Vancouver Chamber Singers, Vancouver, B.C.

3. **2001-2002 Other Performances**

(self-produced, shared performances, etc.):

Date of Performance

Name of Presenting Organization/Location

April 26-28, 2002

Minneapolis Festival (shared program)
Minneapolis, MN

December 5, 2001

[Applicant Name] (self-produced)
San Jose

30. Financial Summary

Indicate calendar year (CY) or fiscal year (FY) _____. If fiscal year, indicate month year begins: _____.

I. INCOME

	FY1999-2000 or CY 1999	FY 2000-2001 or CY 2000
A. Contributed-- Nonprofits Only (or as applies):		
1. Federal Government	_____	_____
2. State Government	_____	_____
3. Grant Amount Requested (not applicable)	_____	_____
4. Local/Municipal Government	_____	_____
5. Individual Contributions	_____	_____
6. Business/Corporate Contributions	_____	_____
7. Foundations	_____	_____
8. Memberships	_____	_____
9. Fundraising Events	_____	_____
10. Other: _____	_____	_____
Subtotal Contributed	_____	_____

ALL APPLICANTS:

B. Earned		
11. Admissions for Self-produced Performances	_____	_____
12. Touring (should equal Q.31B)	_____	_____
12 a. Contracted Services	_____	_____
13. Tuition/Workshops	_____	_____
14. Product Sales/Concessions	_____	_____
15. Investment Income	_____	_____
16. Commissions	_____	_____
16b. Other: _____	_____	_____
Subtotal Earned	_____	_____
17. Grand Total Income (A+B)	_____	_____

II. EXPENSES

A. Personnel		
18. Artistic Full-time	_____	_____
Other Artistic	_____	_____
19. Administrative Full-time	_____	_____
Other Administration	_____	_____
20. Technical Production Full-time	_____	_____
Other Technical Production	_____	_____
Subtotal Personnel	_____	_____
B. Operating Expenses		
21. Facility Expenses/Space Rental	_____	_____
22. Marketing	_____	_____
23. Production	_____	_____
24. Travel	_____	_____
25. Other (if greater than 10% of budget, attach separate schedule)	_____	_____
Subtotal Operating	_____	_____
26. Total Expenses (A+B)	_____	_____

III. Surplus Income (Deficit) at year
end (line 17 - line 26)

Provide budget notes to explain significant changes (20% or more) in income and expense line items from year to year. Use an additional page labeled 7A with Applicant Name at the top.

Applicant Name _____

31. Touring Income Summary: For 1999-2000 and 2000-2001, provide detail of touring income for the categories listed. (Total Touring Income, 31B below, should be equal to line 12 of Touring Income on page 7.)

Indicate calendar year (CY) or fiscal year (FY) _____	FY 1999-2000 or CY 1999	FY 2000-2001 or CY 2000
A. Number of Paid Touring Engagements	_____	_____
B. Total Touring Income	\$ _____	\$ _____

32. Proposed Touring Fees: 2003-2004 season. **IMPORTANT:** These figures establish limits on CAC fee support.
(Read instructions on page vii carefully.)

Complete columns I, II, and III as applicable.

		I. Solo Artist Fee	II. Small Ensemble Fee	III. Full Touring Ensemble Fee
	Type and Number of Activities		# of performers: <div style="border: 1px solid black; width: 100px; height: 40px; margin: 5px 0;"></div>	# of performers: <div style="border: 1px solid black; width: 100px; height: 40px; margin: 5px 0;"></div>
A. Single Performance	<u>one performance</u>	\$ _____	\$ _____	\$ _____
B. One-Week Residency (five-day week)	_____ _____ _____	\$ _____	\$ _____	\$ _____

(Be sure these fees are consistent with question 35H on page 10.)

33. Residency fee computation. Estimate the itemized costs of one-week residency for the full ensemble (or largest touring group) using your example from #32B.

	% of Fee	Amount
A. Artist wages	_____ %	\$ _____
B. Technicians' wages	_____ %	\$ _____
C. Agent or management booking commission	_____ %	\$ _____
D. Production	_____ %	\$ _____
E. Publicity	_____ %	\$ _____
F. Travel/Per diem/Lodging	_____ %	\$ _____
G. Administration/Overhead	_____ %	\$ _____
H. Other _____	_____ %	\$ _____
I. Total	100 %	\$ _____

Applicant Name _____

34. Payment to Artists:

A. Does the Solo Artist, Company or Ensemble function under:

☐ Actors Equity ☐ AGMA ☐ AFM ☐ Other: _____

Solo artists need only complete part A of question 34. Companies and ensembles complete Q. 34B and C as well.

B. If "No," what kind of agreement contracts the individual artists to perform for the company/ensemble?

C. Describe how the artists of the company are paid (e.g. paid per month, per performance, per season, etc.) and how pay range is determined. Specify actual amount paid. Include the range of pay if there are different categories of performers (i.e., soloists, corps, featured artists, etc.). Include rate of rehearsal pay, if provided.

35. Optional: In the space below, add any additional information you would like the panel to know. [Do not add pages.]

DIRECTORY FORM, 2003-2004

35. If you are selected as an artist for the Performing Arts Touring and Presenting Program, we will use this information to prepare your description for the *Touring Artists Directory*. Prepare this information as you wish it to appear in the directory. You may use the current directory as a guide. The photos submitted as supplementary materials with this application will be used for your entry in the directory if you are included in the roster. Provide all information.

A. Artist, Ensemble, or Company Name _____

B. Artistic Director's Name _____

C. Address _____

City _____ State _____ ZIP Code _____

D. Telephone Number () _____ FAX Number () _____ (optional)

Email Address _____ (optional) WEB _____ (optional)

E. Booking Manager's Name _____

Booking Manager's Company (if applicable) _____

F. Address _____

City _____ State _____ Country (if not U.S.) _____

ZIP Code _____

G. Telephone Number () _____ FAX Number () _____ (optional)

Email Address _____ (optional) WEB: _____ (optional)

H. Fee Range: Minimum \$ _____ Maximum \$ _____ (from #32, page 8)

I. Number of Performers _____

J. Technical Requirements (optional) _____
(Do not write "see tech rider.")

K. Interdisciplinary Applicants Only: Under which category would you like to be listed in the *Touring Artists Directory*?

_____ Dance _____ Music _____ Theater (Should be the same as #1, page 1.)

Artist/Ensemble Description (Limit to 100 words. Do not exceed the space provided. See past *Touring Artists Directory* for examples.)
Do not include quotes. Limit to one paragraph.

Notify Touring and Presenting Program staff immediately of any change in this information by fax (916/322-6575) or by email (pmilich@caartscouncil.com). If possible, the CAC will include any changes when the *Touring Artists Directory* is printed.

CONDITIONS OF PERFORMING ARTS TOURING AND PRESENTING PROGRAM PARTICIPATION
2002-2003 and 2003-2004 Artist/Company Participation Agreement
Performing Arts Touring and Presenting Program — California Arts Council

1. Adherence to Guidelines. Artist/Company (hereafter “Artist”) understands that continued eligibility for California Arts Council (CAC) Performing Arts Touring and Presenting Program (hereafter “Program”) support is contingent upon compliance with Program guidelines and requirements. Eligibility for participation in Program may be withdrawn at any time due to lack of adherence to Program guidelines. Artist understands that it is responsible for assuring that those in its employ, or under contract acting on its behalf regarding engagements where CAC fee support is requested, are informed of, and adhere to, Program guidelines. Such individuals may include artistic directors, booking managers and agents, company administrators, etc. If the Artist received a notification letter which included a restriction or contingency on roster inclusion, that restriction or contingency must be adhered to for fee supported engagements.

2. Guideline Changes. Program guidelines are subject to change. In the unlikely event that guidelines change after the publication and distribution of the *Touring Artists Directory* for that specific year, the Program will notify the Artistic Director and Booking Manager of the Artist. References to the *Touring Artists Directory* are understood to mean the *Touring Artists Directory* for the applicable year of performances/engagements.

3. Artist Residency Requirement. In order to continue to participate in the Program: An Artist who is a soloist understands that s/he must continue to be a resident of California; Artists which are ensembles or companies must have California as their principal place of business. Upon a move out of state, Program staff must be notified.

4. Presenter Eligibility. Artist understands that presenters, in order to receive CAC fee support, must be located in California, have proper nonprofit or governmental status, and have a history of presenting public performances for three years. Final determination of presenter eligibility will be made by CAC staff.

5. Marketing and Booking Responsibility. Artist (and/or Booking Manager) agrees to assume responsibility for Artist’s own marketing and booking activities. Artist understands that the Program staff does not develop or book tours, nor do they recommend specific companies to presenter consortia or to potential presenters for engagements funded through this Program.

6. Negotiating Engagements. All engagements for which fee support will be requested must include at least one fully advertised public performance. In addition, the Artist’s fee will not be less than its published minimum fee in the *Touring Artists Directory*. The Artist must contract for, and receive, full payment from the presenter at the time of the engagement. Artists may not negotiate to receive late or partial payment from the presenter in order to circumvent Program guidelines. If a presenter requests such an accommodation from the Artist and/or booking manager, CAC Program staff should be notified.

7. Funding Process and Limitations. Artist understands that requests for fee support on behalf of Artist’s engagements are considered on a comparative prioritized basis as outlined in the *Touring Artists Directory*. Each Artist is limited to a ceiling of funding per season in fee support on behalf of Artist’s engagements (currently \$30,000). The season is July 1-June 30. The Artist understands that the ceiling amount is neither an allocation nor a guarantee of any fee support. The Artist understands that fee support is paid directly to the CAC contractor, in this case, the presenting organization.

8. Budget Approval. Artist understands that all CAC funding commitments for this Program are conditional upon legislative and gubernatorial approval of the CAC and Program budgets for each fiscal year.

9. Notification of Performances. Artist agrees to notify the Program of self-produced performances in California.

10. Contact Information Updates. Artist agrees to notify the Program in writing of changes of key personnel, addresses, phone and fax numbers, and email and website addresses, as applicable.

Legal Name of Artist/Company _____ Popular Name _____

Artistic Director Signature _____ Date _____

Booking Manager/Agent Signature _____ Date _____

Be sure to make a copy for your files.

(Artist, Ensemble or Company Name)

certifies that is in compliance with the Civil Rights Act of 1964, sec. 504 of the Rehabilitation Act of 1973, as amended; the Age Discrimination Act of 1975, the Drug-Free Workplace Act of 1990; California Government Code secs. 11135-11139.5; the Fair Labor Standards act, as defined by the Secretary of labor in part 505 of title 29 of the Code of Federal Regulations; the Fair Employment and Housing Act; the Americans with Disabilities Act ("ADA").

If signing as an individual artist applicant, applicant certifies that he or she is a resident of California.

If signing on the behalf of an organization, signatory certifies that the organization has its principal place of business in California. If applicable, applicant has approval of the organization's board of directors or other governing body to apply for this program.

All applicants: I hereby certify that to the best of my knowledge and belief, the information in this application and in any attachments hereto are true and correct.

Authorized Official (Signature)

Date

Type Name and Title

Artistic Director (Signature)

Date

Administrative Director (Signature)

Date

All lines above must be signed by the appropriate person and dated.

Applicant learned about the Performing Arts Touring and Presenting Program from:

- ☐ Previous Participation
- ☐ CAC Staff Person
- ☐ CAC Touring Artists Technical Assistance Conference
- ☐ Print Media (newsletter, newspaper, magazine, etc.)
- ☐ Another Artist/Ensemble or Company
- ☐ CAC Publications (*Guide to Programs*, etc.)
- ☐ Arts Service Organization (please specify) _____
- ☐ Presenter of Performing Arts (specify) _____
- ☐ Other (specify) _____

California Arts Council Resources for Performing Artists

(Keep this page for your reference.)

CAC PUBLICATIONS

Creating an Effective Promotional Video: A Guide for Those in the Performing Arts

A 20-page technical assistance publication of the CAC that covers the topics of: Why a Good Video is Essential, Style and Content, Choosing a Technical Format, Working with a Videographer/Production Company, Low Budget Production Techniques/Shooting It Yourself, Getting the Most From Your Editing Dollars, Duplication and Distribution, Glossary of Terms and Resource List. This 1995 publication is available for \$7.50 plus \$1 for shipping. California residents add 53 cents sales tax; Sacramento residents add 64 cents sales tax. Make check or money order payable to California Arts Council and send to the attention of Patricia Milich. Do not send cash or credit card number.

On the Road Directory

Published each year in late fall, this publication is a listing by county of those engagements that were given fee support by the Performing Arts Touring and Presenting Program. It includes presenter contact information, and names and disciplines of artists engaged. Free. Send request to Patricia Milich.

Touring Artists Directory

Published each year in late summer, this directory provides the basis of the Performing Arts Touring and Presenting Program and includes the guidelines for presenter participation, listing of artists eligible for fee support, and the forms necessary to request fee support. Free.

Mailing Labels to over 950 California Presenters

Mailing labels from the Master Presenter List of the California Arts Council's Performing Arts Touring and Presenting Program are available. Labels come in full sets in zip code order on Avery labels. Partial sets, sets printed in another order or format, or a directory of presenters are not available at this time. Make check or money order for \$35 payable to the California Arts Council. Do not send cash or credit card number. Send to the attention of Patricia Milich.

The Arts: A Competitive Advantage for California (1994)

A study of the positive economic impact of the Arts in California. Fact sheet available at no cost. To order or for information about the Full Report or Executive Summary, contact the receptionist.

OTHER CAC GRANTS PROGRAMS

Rural and Inner City Presenting Pilot Program: Focusing on serving rural and inner city audiences through public performances. Currently this program is being evaluated. See our website for the latest information. Contact Patty Milich.

Organizational Support Program: For all disciplines, including nonprofit performing arts groups (or those using a fiscal receiver). Grants are made for administrative or project-related purposes. Amounts are based on organizational budget size. Contact Ray Tatar.

Multi-Cultural Arts Development Program: For artist groups, including performing arts groups, that are deeply rooted in and reflective of an ethnic community. Includes Multi-cultural Entry Program which supports emerging and small organizations through funding at \$4,000/year for three years. Contact Lucero Arellano.

TECHNICAL ASSISTANCE CONFERENCES

The Performing Arts Touring and Presenting Program has annually offered technical assistance conferences for performing artists who tour or who are considering touring. The conferences cover topics such as marketing plans and materials, video production for promotional purposes, contracts and negotiation, and types of presenters and approaches to them. The conferences usually take place in May or June in Northern and/or Southern California. For information, in March, contact: Patty Milich.

The Performing Arts Touring and Presenting Program also conducts presenter technical assistance workshops in the spring at various locations throughout the state. Contact Patty Milich in February for more information.

OTHER RELATED OPPORTUNITIES

Arts License Plate Funding: Proceeds from funding for the California Arts License Plate benefit arts education and local arts programming throughout the State of California. For further information or to request brochures for distribution at performances, contact Adam Gottlieb.

Statewide and Regional Resources for California Presenters and Touring Artists

(Keep this page for your reference.)

California Presenters, Inc. is a statewide association of non-profit and public agency performing arts presenters and affiliated organizations committed to advancing the fields of professional touring and presenting. Through diverse activities, California Presenters supports artistic endeavors and encourages dissemination of a greater breadth and quality of performing arts to the people of California. Its objectives are:

- creating and supporting a statewide network to further communication among presenters, artists, and other arts organizations;
- developing a statewide artist information exchange;
- advocating around issues that foster the development of touring and presenting;
- developing regional interaction between California and other Western states; and
- providing technical assistance through sharing information and professional expertise.

Membership categories accommodate presenters, nonpresenters, and others wishing to receive the organization's quarterly newsletter. For membership information, contact:

Geof English
Saddleback College
Division of Fine Arts and Communications
28000 Marguerite Parkway
Mission Viejo, CA 92692-3635
(949) 582-4763
Fax: (949) 347-8653
Email: english_g@sccd.cc.ca.us
www.capresents.org

Meet The Composer/California, Inc. offers financial assistance to presenting groups that are planning to sponsor events where the music and presence of a composer are featured. Composer participation may consist of performing, conducting, speaking, lecturing, participating in panels and seminars, or any event providing direct contact, formal or informal, with an audience. Composers of all varieties of musical expression are eligible: concert, chamber, jazz, choral, folk, experimental, ethnic, film, opera, electronic, etc. Financial assistance from Meet the Composer supports the guest composer's fee. For information, contact:

Meet The Composer, Inc.
2112 Broadway, Suite 505
New York, NY 10023
(212) 787-3601
Fax: (212) 787-3745
E-mail: mtc@meetthecomposer.org
www.meetthecomposer.org

Western Arts Alliance (WAA) is a membership association for performing arts presenters, artists, and artist managers interested in promoting, performing or presenting the performing arts in the 14 Western states and Western Canadian provinces. The Foundation's mission includes: "To inform, strengthen, and advance the viability of quality performing arts presenting in the Western Community." WAA was founded in 1967 by western presenters concerned about the difficulty of scheduling artists' tours in western states. It provides to its members resources on presenting and promoting the touring performing arts; an annual booking conference generally scheduled for September; a bimonthly newsletter, *Western Ways*; and other resource publications.

Western Arts Alliance
44 Page Street, Suite 604 B
San Francisco, CA 94102
(415) 621-4400
Fax: (415) 621-2533
E-mail: staff@westarts.org
www.westarts.org

Western States Arts Federation (WESTAF) is dedicated to the creative advancement and preservation of the arts. Focused on serving artists, arts organizations, and state arts agencies of the West, WESTAF fulfills its mission by taking an innovative approach to providing support, programs, services, and experiences which strengthen the financial, organizational, and policy infrastructure of the arts. The organization is currently programmatically engaged in the areas of presenting, literature, visual arts, Native American arts, and folk arts. In addition, WESTAF is involved in a variety of research and technology-development projects, including studies in the areas of economic impact of the arts. For more information, contact them at:

WESTAF
1543 Champa, Suite 220
Denver, CO 80202
(303) 629-1166
Fax: (303) 629-9717
E-mail: staff@westaf.org
www.westaf.org

CURRENT ROSTER ARTIST INTENT TO REAPPLY

Artist, Ensemble, or Company Name

☐

Dance

☐

Music

☐

Theater

I/We intend to reapply for inclusion on the roster and will send the full application by the postmark deadline of August 17, 2001.

signature

date

cut here

Current Roster Artists who are Reapplying for Continued Inclusion on the Roster:

Cut out this postcard, complete both sides, affix postage, and mail to the CAC by July 6, 2001.

place
stamp
here

Performing Artists Touring and Presenting Program
California Arts Council
1300 I Street, Suite 930
Sacramento, CA 95814

California Arts Council
1300 I Street, Suite 930
Sacramento, CA 95814

Visit our Web Site:
www.cac.ca.gov

